

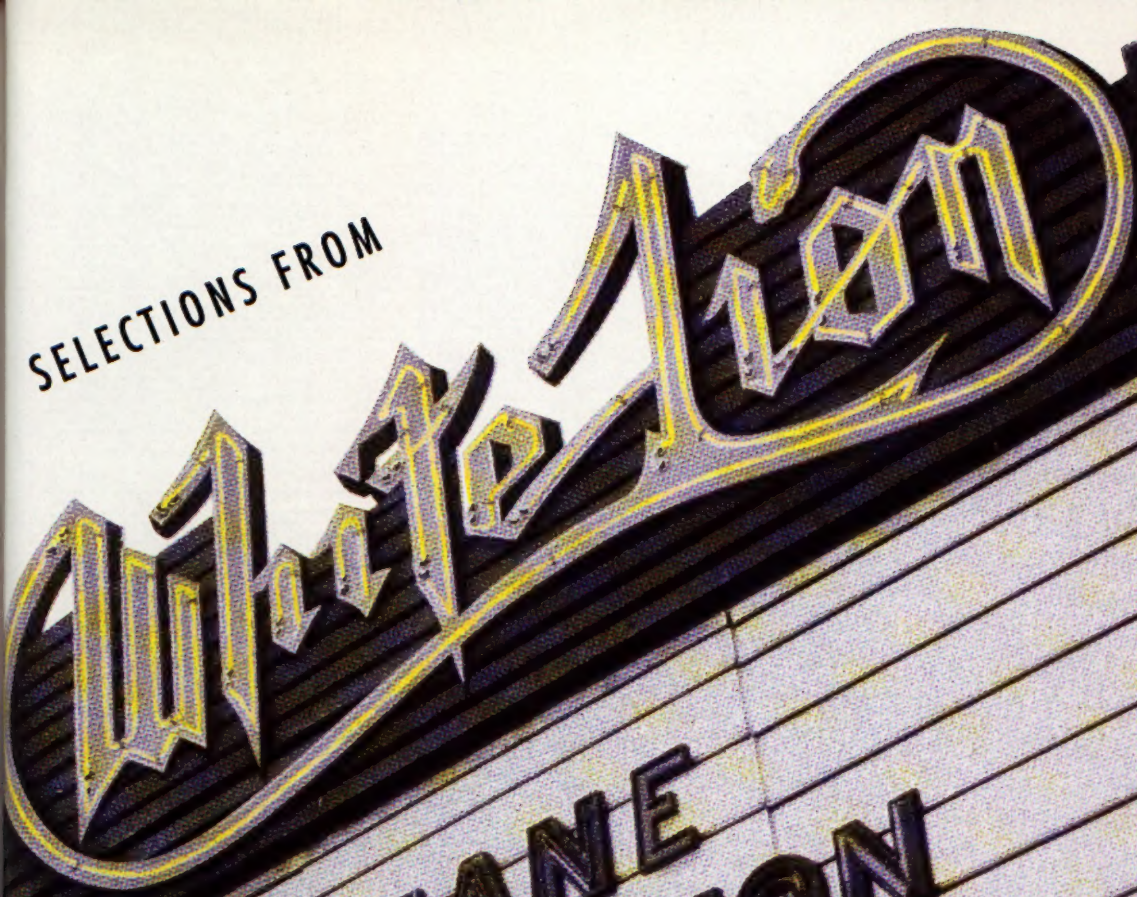
Authentic
GUITAR-TAB

Edition
Includes Complete Solos

SELECTIONS FROM



SELECTIONS FROM



MANE ATTRACTION

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LIGHTS AND THUNDER

Words and Music by
VITO BRATTA and MIKE TRAMP

Medium ♩=100

Intro E5

mp

Enter percussion

Gtr. I

8va-----

3

3

3

** 3

** 3

divisi

theoretical points

(**echo repeats)

39 36 31 27 24 20 25 28

24

(*Keys arranged for gtr.)

*(Tap slide bar along muted 1st string)

(E5) (8va)-----

No chord loco

(echo repeats)

mf w/distortion

1/4

A.H.

1/4 (echo repeats)

A.H. -----

1/4

10 15

*Vib. dive

(A5)

(E5)

Harm. (15ma)

1/2

vib. bar

sl.

10 15 10 12 12 12 12 13 17

15 15 17 17 17 17 18

0 0 0 2-9 9 10 14 14

*Press before striking.

Em5

-1/2 +1/2

semi-A.H.

-1/2

1 -1 1/2

A.H.

1-1/2 +1/2 -1/2

rake

sl.ps.

14 12 14 14 12 12 14 14 14 12 15 12 15 11 15 12 15 11 15 15 12 15 12 15

A.H. pitch: D

A5

A5

E5

5

7 5 3 8 7 5 10 8 7 12 10 8 14 12 10 15 14 12 16 15 17 15 14 19 (19) 14 15 17 15

1/2 grad. descend

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Moderately fast ♩=138

System 1:

Chords: E, Esus4, E, Esus4, E

Annotations: *finger slide w/echo repeat*, *mf*

Tablature (T, A, B):

System 2:

Chords: Esus4, Gsus2, E5

Tablature (T, A, B):

System 3:

Chords: E5 D5, E5 D5

Annotations: A.H.-----4

Tablature (T, A, B):

System 4:

Chords: Em D, Em D, E5 D5, E5 D5

Annotations: A.H.-----4

Tablature (T, A, B):

System 5:

Chords: Em D, E5 D5

Annotations: A.H.-----4

Tablature (T, A, B):

Em D Em D Verse F#7add4

Let me take_ you to_ a place_ where

A.H.-----4 partial palm mute-----4 let ring-----4 P.M.-----4

partial palm mute-----4 let ring-----4 P.M.-----4

Em D Em D

ev - 'ry - bod - y knows_ your face_

partial palm mute-----4 let ring-----4 A.H.-----4

partial palm mute-----4 let ring-----4

F#7add4

There's no king_ and there's_ no Queen_ and ev - 'ry - thing_ is like_ a dream_

partial palm mute-----4 let ring-----4 partial palm mute-----4 let ring-----4

Em6 Em7 Em6 Em7

You can live_ in_ har - mo - ny with those who were_ your_ en - e - my._____

T
A 11 11 12
B 10 10 10

12 12 12
10 10 10

A(5) Gsus2 A(5) B

You can do just what you want to, no one here will ever hurt you.

T 2 (2) 3 3 2 (6) (6) 6 6 6 6 9 7
 A 2 2 2 2 2 7 7 7 9 9 9 7
 B 0 0 0 0 2 7 7 7 8 8 8 8

Chorus

E(5) D(5) E(5) D5 Em D Em D

There - 'll be___ lights___ 'n' thun - der,___ there - 'll be___ time to won - der.---

semi-A.H.---4

w/Fill 1 (on D.S. only)
C(5)

D

E(5) D(5)

E5 D5

An' there will be___ no cry - in'. There - 'll be___ lights 'n' thun - der,___

Em D

Em D

w/Fill 1 (on D.S. only)
C5

D5/F#(bass)

there - 'll be___ time to won - der. An' there will be___ no cry - in',

w/Fill 1

D5/F#(bass) (Repeat on D.S. only)

with Fill 1
C5

D/F#(bass)

To Coda

there will be___ no___ ly - in', there will be___ no___ dy - in'. (Now)

The main musical score is written for guitar in standard notation. It includes a vocal line with lyrics and a guitar line with chords and fills. The chords are indicated by letters (C, D, E, Em, D5/F#, D) and numbers (5, 7, 9, 10, 12, 13). The fills are indicated by 'w/Fill 1' and 'Fill 1'. The score is divided into several systems, each with a vocal line, a guitar line, and a bass line. The lyrics are: 'An' there will be___ no cry - in'. There - 'll be___ lights 'n' thun - der,___ there - 'll be___ time to won - der. An' there will be___ no cry - in', there will be___ no___ ly - in', there will be___ no___ dy - in'. (Now)'. The score ends with a 'To Coda' instruction.

Fill 1

1 (echo repeats)

12 13

This section provides a detailed view of the 'Fill 1' section. It shows the guitar line with a fill marked '1' and the bass line with a fill marked '12 13'. The fill is described as '1 (echo repeats)'. The section is enclosed in a box.

partial palm-mute-----4 let ring-----4 P.M.-----4

T
A
B

Diagram showing fret positions for strings T, A, B across measures.

partial palm-mute-----4 let ring-----4 semi -A.H.-----4

TAB

2 4 4 (4) 3 0 3 0 3 4 2 9 7 9 7 7 7 9 7 7 7 9 7 7 5 7 5 (7) (7) (5)

Fill 2

Gr. III

T
A
B

7 5

F#7add4

with Fill 3

E#5 E5

No re - li - gion, no be - liev - ing, no con - fes - sion, no de - ceiv - ing.

partial palm-mute-----4 let ring-----4 partial palm-mute-----4 let ring-----4

Em6

Em7

with Fill 4

I will take_ you_ up_ 'n' high - er. Let you find_ what you_ de - sire._____

A

Gsus2

A

B

Take you to_ the_ sky_ 'n' high - er; let you see_ so you'll_ be - lieve_ it.

Fill 3

Fill 4

E(5) D(5) E(5) D(5) Em D

There - 'll be lights 'n' thun - der, there will be

semi-A.H.

semi-A.H.

D Em D C(5) D

time to won - der. An' there will be no cry - in'.

E(5) D(5) E5 D5

There - 'll be lights 'n' thun - der.

Em D Em D C5

There - 'll be time to won - der. An' there will be

D5/F#(bass) w/Fill 1 C5 D5/F#(bass)

no cry - in', there will be no ly - in',

with Fill 1 C5 D5/F#(bass)

there will be no dy - in'. (Now)

The musical score is written for guitar and includes a vocal melody. The key signature is one sharp (F#). The tempo is 120. The page number is 15. The notation includes a vocal line with lyrics, a guitar line with chords and fingerings, and a bass line with fingerings. The chords are Em, D, and C5. The lyrics are: "There - 'll be time to won - der. An' there will be no cry - in', there will be no ly - in', there will be no dy - in'. (Now)".

First system of guitar notation. The top staff shows a melodic line with chords E, E5, E, E5, E, and E5. The bottom staff shows the corresponding fretboard positions for the Treble (T), Alto (A), and Bass (B) staves.

Second system of guitar notation. The top staff shows a melodic line. The bottom staff shows the corresponding fretboard positions for the Treble (T), Alto (A), and Bass (B) staves.

Third system of guitar notation, labeled "Guitar solo". The top staff shows a melodic line with chords E5, B/D#, A5, and C5. The bottom staff shows the corresponding fretboard positions for the Treble (T), Alto (A), and Bass (B) staves.

Fourth system of guitar notation. The top staff shows a melodic line with various articulations (P.M., A.H.). The bottom staff shows the corresponding fretboard positions for the Treble (T), Alto (A), and Bass (B) staves.

Fifth system of guitar notation. The top staff shows a melodic line with chords C5, E5, B/D#, and A5. The bottom staff shows the corresponding fretboard positions for the Treble (T), Alto (A), and Bass (B) staves.

Sixth system of guitar notation. The top staff shows a melodic line with various articulations (P.M., A.H.). The bottom staff shows the corresponding fretboard positions for the Treble (T), Alto (A), and Bass (B) staves.

A5 C5 E5 B/D# A5
 T 2 2 2 2 2 2 5 5 5 5 5 7 5 9 9 9 9 7 8 8 8 8
 A 2 2 2 2 2 2 5 5 5 5 5 7 7 9 9 9 9 8 8 8 8 8
 B 0 0 0 0 0 0 3 3 3 3 3 5 7 7 7 7 7 8 8 8 8 8

The Rose Tree

J. S. G. & Co. New York

Key: G Major (F#)

Time: 4/4

Staff 1: Melody (Treble Clef)

Staff 2: Guitar Tablature (T = Treble, B = Bass)

Measure 1: P.M.-4 P.M.-4 P.M.-4-4-4 P.M.-4 P.M.-4 P.M.-4 A.H.

Measure 2: 5 5 7 5 5 5 4

Measure 3: 6 6 6 6 6 6 5

Measure 4: 5 5 5 5 5 5

Measure 5: 4 13 13 14 12 14

Measure 6: 1 (14) 14 13 14

A5 C5 G5 C5 D5 E5

T
 A
 B

5 5 5 7 7 5 9
 5 5 5 5 5 5 7 9
 3 3 3 5 7

Gtr. I

D/E(bass)

D5 E5

T

A

B

Gr. II

clean tone w/echo delay
let ring-----

(echo repeats)

T
A
B

1 2 1 3 3 2 1 3 2 4 6 6 2

Bm/E(bass)

E E5

Play 3 times

T
A
B

[illegible]

Gtrs. I & II
Drums/bass 3

N.C.

semi- A.H. throughout

1/4 1/4 1/4 1/4

T
A
B

6 7 5 3 0 6 7 5 3 0 3 0 6 7 5 3 0 6

Half time feel

The musical score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Half time feel'. The melody consists of eighth and quarter notes, often beamed together. The bass line is a simple accompaniment using the numbers 7, 5, 3, 0, 3, 0, 6, 7, and 5, which correspond to the frets on the bass strings. The score is divided into measures by vertical bar lines, with some measures containing a double bar line indicating a section change. The notation includes various musical symbols such as stems, beams, and accidentals.

Gtr. tacet F#
Keys:

Would you like to live for-ev - er, fam - i - ly and friends to - geth - er.

Gtrs. I & II
N.C.

Come in - side and see to - mor - row, where hap - pi - ness re - plac - es sor - row.

Keys: F#

Oh, yeah, yeah!

N.C.

You can live in har - mo - ny with those who where your en - e - my.

Gtrs. I & II

You can live in har - mo - ny with those who where your en - e - my.

Em6

Em7

w/Fill 5

You can live in har - mo - ny with those who where your en - e - my.

Fill 5

You can live in har - mo - ny with those who where your en - e - my.

A5 Gsus2 A5 Gsus2

You can do_ just_ what_ you want_ to, no - one here_ will_ ev - er hurt_ you.

Em6 Em7 Em6 Em7 w/Fill 6

I will take_ you_ up_ 'n' high - er. Let you find_ what you_ de - sire.____

A5 Gmaj7sus2 A B D.S. al Coda

Take you to_ the_ sky_ 'n' high - er; let you see_ so you'll_ be - lieve_ it.____

Fill 6

divisi

Coda (Double time feel)
N.C.

(bass pedals E note)

N.C.

*Em D C

Oh, oh, oh, oh.

*(harmony implied by bass + vocal)

1. B7 2. B5

Oh, —

Keys: (Bsus4) B5 A5

rit. Fade out

BROKEN HEART

Words and Music by
VITO BRATTA and MIKE TRAMP

Moderately fast ♩=136

Intro Bm
Acoustic 12 string guitar

G/B

mf
let ring thru-out...

Bm G/B

Whoa, _____ whoa! _____

Bm A Asus4 A

Here I stand _____ all a - lone, _____

let ring

Bm A A/C#

try - in' to fight_ the pain _____ from a bro - ken heart. _____

Bm A Asus4 A

Why_ she left me, I don't know?_ It

let ring

Bm A

real - ly does - n't mat - ter_ an - y more._

G D A Aadd4 A

I thought_ that love_ could last for - ev - er. But

let ring

G D A5

here I stand_ lost and all_ a - lone._ There is

Electric Chorus
gtr. Bm

G5

D5

A5

B5

Bm

G5

D5

A5

life_ ev - en af - ter a bro - ken heart. You can

mf w/distortion

Bm

G5

D5

A5

G5

D/A A

A5

G5/A A5 G5/A

fight_ the pain_ from a bro - ken heart, bro - ken heart.

Verse:
Bm(5)

D/A

A

A5

Start_ a new_ day, but not a - lone. I'm

P.M.-----4 P.M.-----4

Bm(5) B5 Bm B5

D/A

A A5

A

gon - na break_ a - way_ (from) this bro - ken heart.

P.M.-----4 P.M.-----4

Bm B5 Bm B5 (A5) D/A A A5

I'll meet a wo - man, - I'm gon - na take her_ home, - where I'll

P.M.-----4 P.M.-----4

The first system of the musical score. The guitar staff (top) has a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics "I'll meet a wo - man, - I'm gon - na take her_ home, - where I'll". The chords are Bm, B5, Bm, B5, (A5), D/A, A, and A5. The bass staff (bottom) has a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "I'll meet a wo - man, - I'm gon - na take her_ home, - where I'll". The chords are Bm, B5, Bm, B5, (A5), D/A, A, and A5. The guitar staff has a "P.M." marking with a dashed line and a "4" below it. The bass staff has a "P.M." marking with a dashed line and a "4" below it.

B5 Bm B5 (A5) D/A A A5

pick up the piec - es an' start all o - ver a - gain.-----

P.M.-----4 P.M.

The second system of the musical score. The guitar staff (top) has a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics "pick up the piec - es an' start all o - ver a - gain.-----". The chords are B5, Bm, B5, (A5), D/A, A, and A5. The bass staff (bottom) has a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "pick up the piec - es an' start all o - ver a - gain.-----". The chords are B5, Bm, B5, (A5), D/A, A, and A5. The guitar staff has a "P.M." marking with a dashed line and a "4" below it. The bass staff has a "P.M." marking with a dashed line and a "4" below it.

Bridge G5 G D A5 Asus2 Asus4 A

I know_ that_ life_ will be much bet - ter.

let ring throughout let ring

* Arranged for one gtr.

The third system of the musical score. The guitar staff (top) has a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics "I know_ that_ life_ will be much bet - ter.". The chords are G5, G, D, A5, Asus2, Asus4, and A. The bass staff (bottom) has a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "I know_ that_ life_ will be much bet - ter.". The chords are G5, G, D, A5, Asus2, Asus4, and A. The guitar staff has a "let ring throughout" marking. The bass staff has a "let ring" marking.

G D D5 D A5

I know_ the sun_ will shine_ a - gain.----- Yeah, ba - by, I know_ there is

let ring throughout P.M.-----4 partial A.H.

The fourth system of the musical score. The guitar staff (top) has a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains the lyrics "I know_ the sun_ will shine_ a - gain.----- Yeah, ba - by, I know_ there is". The chords are G, D, D5, D, and A5. The bass staff (bottom) has a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "I know_ the sun_ will shine_ a - gain.----- Yeah, ba - by, I know_ there is". The chords are G, D, D5, D, and A5. The guitar staff has a "let ring throughout" marking. The bass staff has a "P.M.-----4 partial A.H." marking.

Chorus:

B(m)5

G5

D5

A

A5

G5

D/A A

A5

A

G

G

life_

ev-en af - ter a bro - ken heart,

bro - ken heart.

You can

B(m)5

G5

D5

A

(G)A

G5

D/A A

fight_

the pain_ from a bro - ken heart, —

bro - ken heart.

Gtr. I

Guitar solo

Gtr. I B(m)5

Em

rake

A.H.

Gtr. II

P.M.-----4

P.M.-----

T T T T T T T T A A5 A
 12 15 14 15 10 15 12 15 8 15 10 15 7 15 8 15 5 7 5 7 5 7 10 (10) 10 12 14
 2 4 11 11 12

D5 D#0 Em
 14 14 11 11 (11) 6 7 5 7 5 8 7 5 7 1/2 1/4 1/2

A5
 12 14 12 12 17 17 19 17 15 17 15 17 15 14 12 15 14 12 12 14 15

Bm G5 D5 A5 Bm G5

ba - by I know. Ba - by, I know

P.M.-----

D5 A5 Bm5 G5 D5 A5 G5

there is life, ev - en af - ter a bro - ken heart.

Chorus Bm5 G5 D5 A5 G5

There is life, ev - en af - ter a bro - ken heart, bro -

mp

D/A A A(5) B(m)5 G5 D5 A5

ken heart. You can fight the pain from a bro -

G5 D/A A Bm5 G

ken heart, bro - ken heart. Oh! — there is life, —
(Bkgd. voc.) Whoa, — whoa, — whoa! —

mp

D5 A5 G5 D/A A5 B(m)5 G5

ev - en af - ter a bro - ken heart. — Ah, — you can fight —
Whoa, — whoa, — whoa! —

mp

D5 A5 G5 D/A A B(m)5

the pain_ from a bro - ken heart, bro - ken heart. Whoa! —

Gtr. I

mp

Gtr. II

P.M.

G5

Oo, — yeah! —————

My, — my, ba -

P.M.-----

10 9 7 7 7 7 7 7 7 7 9 9 9 10 10 12 7 7 7 7

7 6 4 4 4 4 4 4 4 4 6 6 6 7 7 9 4 4 4 4

T A B

4 4 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A5

B5

Fade out

by. —

7 7 9 9 9 10 9 12 12 7 7 7 4 4 4 2

4 4 6 6 6 7 6 9 9 4 4 4 4 4 4 4

T A B

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

LEAVE ME ALONE

Words and Music by
VITO BRATTA and MIKE TRAMP

Moderate Rock ♩=116
F#5 E5

Intro

Gtr. I
f w/distortion

Gtr. II
f w/distortion

B5

*on repeat only
grad.

First system of musical notation for guitar, featuring a treble and bass staff with complex rhythmic patterns and fingerings.

F#sus4 F# Esus2 E D C5 B5

Second system of musical notation for guitar, including a treble staff with notes and a bass staff with fingerings. Chord names are written above the treble staff.

Gtrs. I & II

Gtr. II A.H. 4 1/2 1/2 A.H. 1/4 1/4 A.H. 1/2 1/2 A.H. 1/2 1/2

Third system of musical notation for guitar, showing a treble staff with a melodic line and a bass staff with fingerings. Performance instructions are included.

N.C.

Chorus
*(F#m)

Can't you see I ain't_ no - bod - y's fool. What is this?_

*Implied harmony.

E D

What is that?_ I don't care how_ you wear your_ hat.____ Leave me a - lone,____

N.C.

____ (echo repeat) leave me a - lone.____ (echo repeat) Why don't you free me,____ leave me a - lone.____

Gtrs. I & II

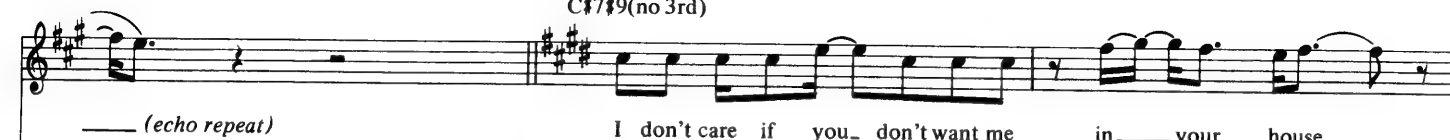
mf

Gtr. III

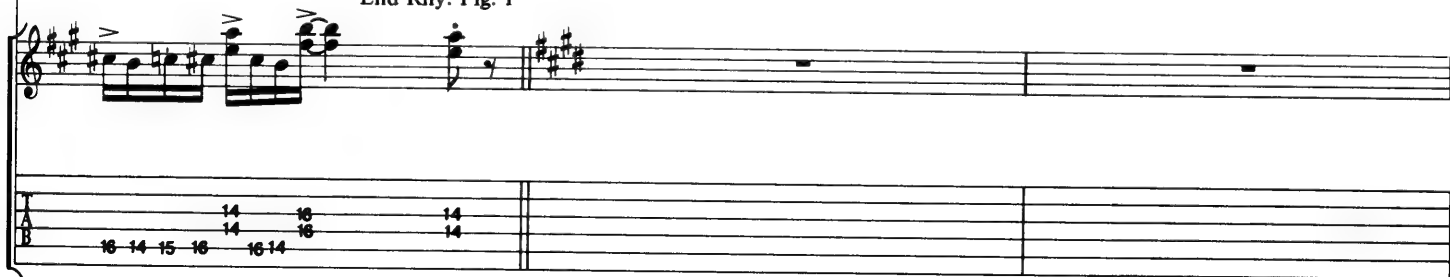
Rhy. Fig. 1

mp

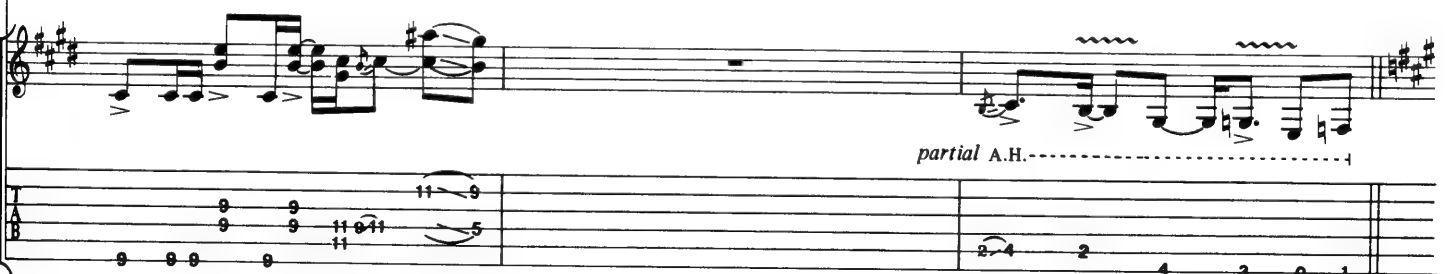
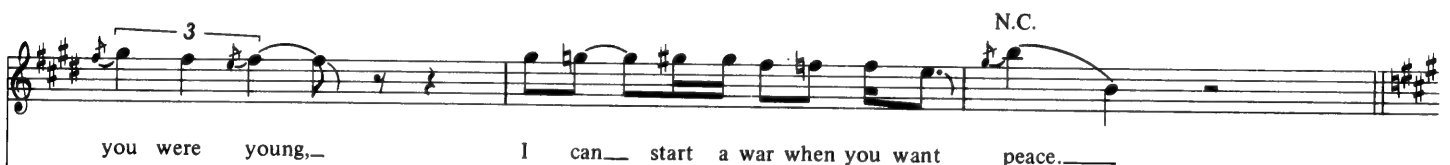
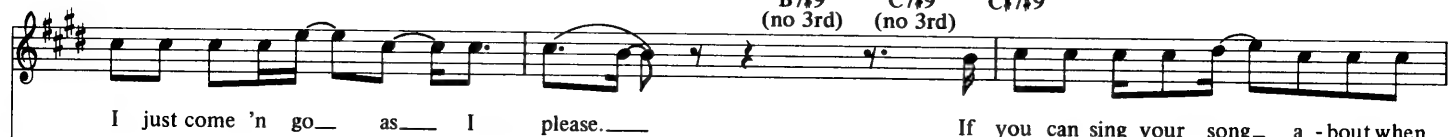
C#7#9(no 3rd)



End Rhy. Fig. 1



B7#9 (no 3rd) C7#9 (no 3rd) C#7#9



Chorus
*(F#m)

Close the door, just ig - nore, but you won't tie me

A.H.

*Implied harmony.

w/Rhy. Fig. 1 (4 times)
N.C.

down no more... (A,) leave me a - lone (echo repeat) leave me a - lone. (echo repeat). Why don't you

A.H.

N.C.

free me? Leave me a - lone. (echo repeat) leave me a - lone, leave me a -

lone. Why don't you free me? Leave me a - lone.

w/Fill 1

N.C.

Why don't you?

Gtr. I

Guitar solo

f

hold bend-----

Gtr. II

Rhy. Fig. 2

** P.M. throughout

rake

End Rhy. Fig. 2

Fill 1

Gtr. I

partial P.M.-----

A.H. A.H. A.H. A.H.

A.H.

P.M. throughout

8va-----

P.M. throughout

loco

(Gtr. candeza)
G#5 G#

The musical score is written for guitar and voice. It consists of six systems, each with a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#). The first system includes the instruction "partial P.M." followed by a dotted line and four "A.H." markings. The second system includes "P.M. throughout". The third system includes "8va" followed by a dotted line. The fourth system includes "P.M. throughout". The fifth system includes "loco" and "(Gtr. candeza) G#5 G#". The sixth system has no specific instructions. The guitar part features various techniques such as bends, slides, and double stops, indicated by musical notation and guitar-specific symbols like 'x' for natural harmonics. The bass part provides a rhythmic and harmonic foundation with fingerings and natural harmonics.

Gtr. I (Gtr. II tacet)
N.C.

(Enter drums)

w/Rhy. Fig. 2 (4 times)

Gr. I E F# E F# E F#

Gr. II

1. 2. F#5 E5 F# E5 B5 A5 F#5

(w/wah)

Gr. I & II

(15ma) (Drum break) Drums 3

B7#9 (no 3rd) C7#9 (no 3rd)

(slight vib. bar)

*Slide up neck as far as possible.

Verse
C#7#9(no 3rd)

I don't care if you_ don't like the way I_ walk,_ you don't stop an' lis - ten_ when I

6th string P.M. throughout

B7#9(no 3rd)C7#9(no 3rd)C#7#9(no 3rd)

talk._____ I can see that you_ don't want to un - der - stand,

N.C.

play - in' in a rock_ 'n - roll band._ You ob - ject,_

*can use finger tapping

partial A.H.-----4

**Implied harmony

you ex - pect,_ but you don't give me no re - spect. Leave me a - lone,_

E D N.C.

Gtr. II A.H.

w/Rhy. Fig. 1 (2 times)

— (echo repeat) leave me a - lone. — (echo repeat) Why don't you free me? Leave me a - lone, —

— (echo repeat) leave me a - lone, — (echo repeat) leave me a - lone. — (echo repeat) Why don't you

free me? Leave me a - lone. — (echo repeat) Kick it!

P.M.

You can't touch this! —

Gtr. II

divisi Gtr. I

LOVE DON'T COME EASY

Words and Music by
VITO BRATTA and MIKE TRAMP

Moderately ♩=104

Intro (Synth Fade-in) 0:08

0:07

There comes a

Gtr. acoustic

0:07

D

D/F#(bass)

D/G(bass)

time

when, ba - by, you 'n' me,

we got - ta work it out.

What -

mp

(Gtr/Piano arranged together)

D/A

A

D

ev - er it will be

feels

so

right

But some -

Gtr. I
(electric)

mp

mf

Gtr. II acoustic

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Chorus
D Dsus2 Dsus4

D Dsus2 Dsus4

D Dsus2 Dsus4

Do you want it?___

Do you need it?___

'Cause love don't come

Gtr. electric

mf

G A(5)

D Dsus2 Dsus4

D Dsus2 Dsus4

ea - sy. ___

Do you want it?___

Do you need it?___

D Dsus2 Dsus4

D5 G

A(5)

'Cause love don't

come

ea -

sy, ___

there comes_

a ___

D

D/F#

D/G

___ time

when you_ wake up one day, ___

not know - ing if our love ___

will

let ring thruout...

mp

mf

D/A A D

take us all the way. Then sud - den - ly, oh, you feel

mp

T A B

3 2 2 2 (2)

5 2 (2)

D/F# D/G D/A

— you must de - cide if we should car - ry on with what we've just be - gun.

mp *mp* *mp*

T A B

2 (3 2) (0) 3 5 2 2 (0) 0 (0) 4 3 2 2 0

Gtr. II G acoustic

You know that it ain't al - ways

T A B

7 5 7 7 7 7 7 9 9 5 5 5 5 5 5 7 7

ea - sy. You know that it ain't al - ways right, when

T A B

9 11 11 11 7 7 7 7 9 7 7 7 4 7 7 7 9 9 5 5 5 7 5 5 5 2 5 5

Em A

love finds_ a place in_ your heart.

TAB

9 7 7 7 7 4 7 7 7 7 9

7 5 5 5 5 6 5 5 5 5 7

Chorus

D Dsus2 Dsus4 D Dsus2 Dsus4 D Dsus2 Dsus4

Do you want it?_ Do you need it?_ 'Cause love don't come

TAB

2 0 3 2 0 0 0 3 2 0 0 0 3

3 3 3 3 3 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0

G A D Dsus2 Dsus4

ea - sy. Do you want it?_

TAB

3 3 3 3 2 2 2 2 2 2 3 3 3

3 3 3 3 2 2 2 2 2 2 3 3 3

0 0 0 0 2 2 2 2 2 2 0 0 0

3 3 3 3 0 0 0 0 0 0 3 3 3

D Dsus2 Dsus4 D Dsus2 Dsus4 D5 G A

Do you need it?_ 'Cause love don't come ea - sy.

mp

TAB

2 0 0 0 3 2 0 0 0 3 3 3 3 (3) (3) 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A Asus2 Asus4 A/G(bass) D/F#(bass) A/G(bass) D/F#(bass)

You can walk_ out_ through this o - pen_ door, _ just like so man - y times_ be -

Clean sound 12 string

A A/G(bass) D/F#(bass)

_ fore. An' if you don't_ find_ what you're look - ing_ for, _

A/G(bass) D/F#(bass) A

you may be lost_ for _ ev - er _ more. Oh, yeah!

Overdriven sound-----

Guitar solo

D Dsus2 Dsus4 Csus2 G/B

mf

A.H.

A.H. pitch: A

D/A D Dsus2 Dsus4 Csus2

mp

*Lower stemmed notes to the left of slash.

G D

Ah, you know that_ it ain't_ al - ways ea - sy. — You

(8va)

Gtr. I Tacet

1/2

21 22 (21) 22

D G Em

know that_ it ain't al - ways right, — when love finds_ a place_ in your_ heart..

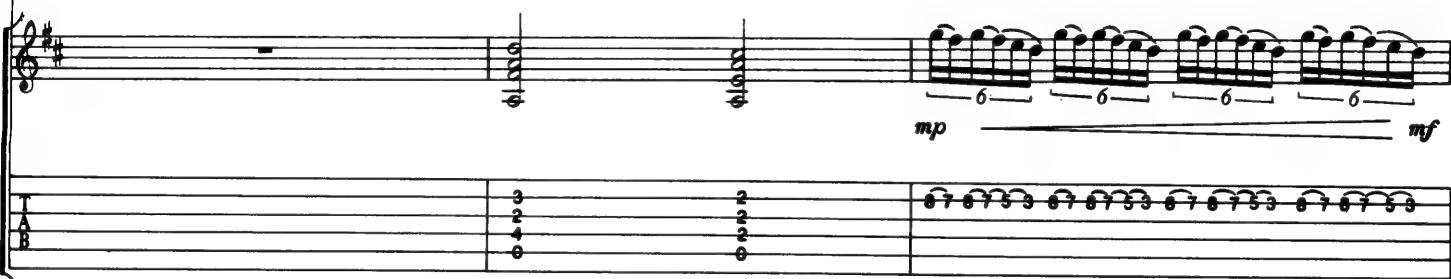
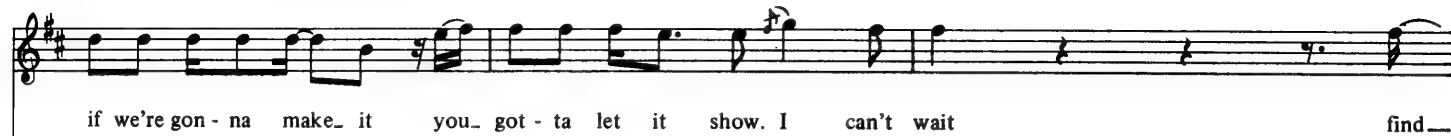
A D D/F#

There comes_a — time, when ba - by you should know_

D/G(bass)

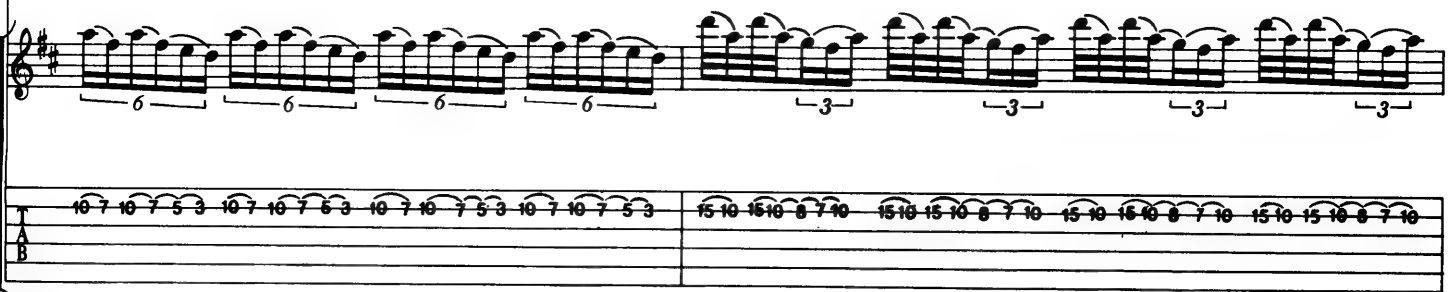
D/A

A



D/F#

D/G(bass)



D/A

A



D Dsus2 Dsus4 D Dsus2 Dsus4

Do you want it? _____ Do you need it? _____

First system of the musical score, featuring a vocal melody and guitar accompaniment. The guitar part uses a D major barre at the 5th fret. The lyrics are "Do you want it?" and "Do you need it?".

D Dsus2 Dsus4 G A

— 'Cause love don't come ea - sy. _____

Second system of the musical score, featuring a vocal melody and guitar accompaniment. The guitar part uses a D major barre at the 5th fret. The lyrics are "'Cause love don't come ea - sy.".

D Dsus2 Dsus4 D Dsus2 Dsus4

Do you want it? _____ Do you need it? _____

Third system of the musical score, featuring a vocal melody and guitar accompaniment. The guitar part uses a D major barre at the 5th fret. The lyrics are "Do you want it?" and "Do you need it?".

D Dsus2 Dsus4 D5 1. G A

— 'Cause love don't come ea - sy. _____

mp

Fourth system of the musical score, featuring a vocal melody and guitar accompaniment. The guitar part uses a D major barre at the 5th fret. The lyrics are "'Cause love don't come ea - sy." The system ends with a double bar line and a repeat sign.

2. G A D Dsus2 Dsus4

ea - sy. _____ Tell me ba - by, _____ do you want it? _____

C+4 Cadd9 G/B

_____ Do you need it? _____ 'Cause love don't come

D/A D Dsus2 Dsus4 D5 C+4 Cadd9

ea - sy. _____ Do you want it? _____ Do you need it? _

G/B Cadd9 D(5)

_____ no, love don't come ea - sy. _____

rit....

rit....

Fade out

YOU'RE ALL I NEED

Words and Music by
VITO BRATTA and MIKE TRAMP

Slowly in 2 $\text{♩} = 58$

Intro

D/F# Acoustic gtr.

G D/F# G

mf let ring throughout....

D/F# G A D Dsus4 D

Verse 1
D/F#

G Em

I know_ that she's wait - ing_ for_ me to

A Asus4 D/F# G

say for - ev - er. I know_ that I some - times_

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Em A Asus4 D/F#

just don't know how to tell her. I want to

G Em Asus2 G

hold and kiss her, give her my love, make her be -

D Dsus4 D Asus2 G D Dsus4 D

lieve. She does - n't know, -

Asus2 G D Dsus4 D (Enter synth-string sound) G A

she does - n't know. _____

Chorus
D

D/F#

G

You're all I need be - side me girl, you're all I need

Asus4

A D

D/F#

to turn my world. You're all I want in-side my heart,

Em Asus4 A G

— you're all I need — when we're — a - part —

TAB

w/Fill 1
D/F#

G

Em

I — see her face be - fore — me; I look — in her eyes —

Asus2

G

D

Dsus4

D

Asus2

G

— just won - der - ing why? — Oh, — she does - n't know, —

D

Dsus4

D

Asus2

G

D

Dsus4

D

G

A

— she does - n't know, — she does - n't know. —

Fill 1

Chorus
D

D/F#

G

— You're all I need — be - side — me girl, — you're all I need —

Gtr. I acoustic

Gtr. II electric

w/dist.
mf

A

D

D/F#

— to turn — my world... You're all I want — in - side — my heart, —

Em Asus4 A To Coda G A

— you're all I need when we're a - part.

let ring throughout...

Bridge Bm A G D

Say, you say that you'll be there, when - ev - er I —

let ring thru-out ...

Em D A

— reach out — to feel your hand in mine.

w/Fill 2 D D/F# w/Fill 3 G D/F#

Stay, stay with-in my heart. When-ev - er I'm

Fill 2

* (6th string tuned to D)

Fill 3

**Keyboards arranged for gtr.

Em Dsus2 A

a - lone, - I know that you - are - there. - Whoa! -

Guitar solo
G A D A/C# Bm Bm/A

Gtr. I
let ring throughout...

Gtr. II

Gtr. III
let ring

* Arranged for one gtr.

G A F#m/A#

Bm Bm/A G D A

D.S. al Coda

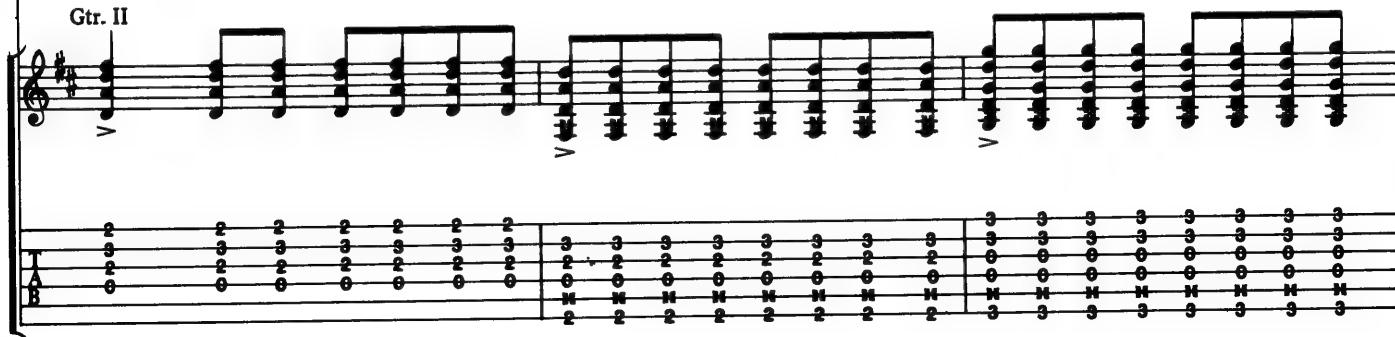
Coda



Gtr. I



Gtr. II



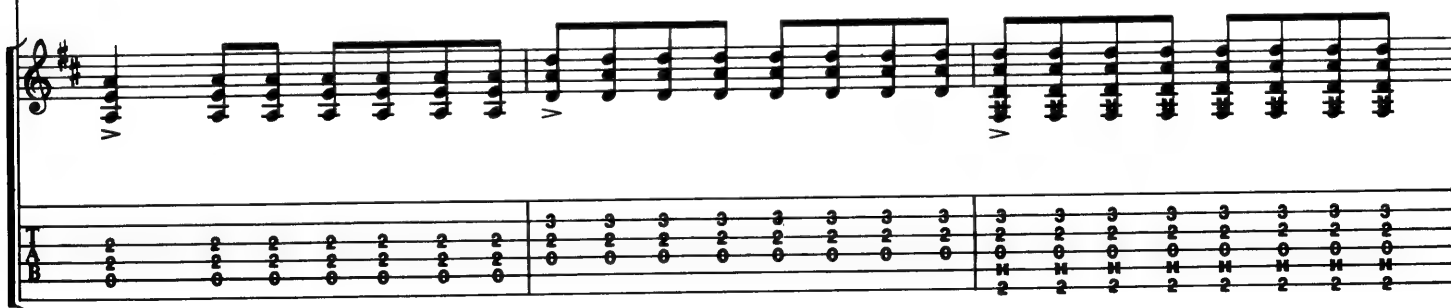
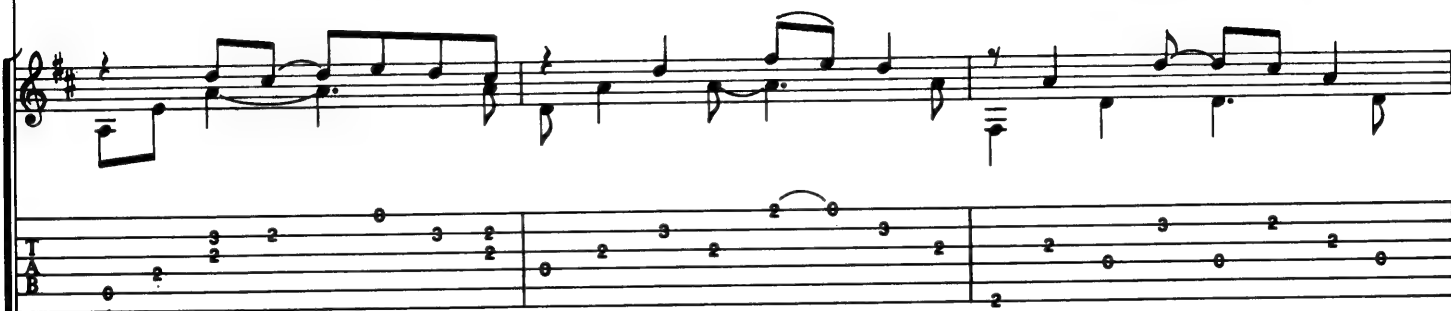
Asus4

A

D

D/F#

— all to turn — my world. — You're all I want — in - side — my heart, —
all that I want, Babe your it. Now I need — you ba -



Em Asus4 A G A

by. all I need when we're a - part.

D Am G Gm

All that I need is for you to be - lieve.

Gtr. I Gtrs. II & III (tacet)

D A D

All that I need is you.

rit...

Fade out

IT'S OVER

Words and Music by
VITO BRATTA and MIKE TRAMP

Keyboards
(A5)
0:09

Moderately $\text{♩} = 100$
Intro

(Enter at 0:10)

Am G F Am G

mf clean tone rake rake

Fmaj7 Dm C/E G Dm C G

rake $\frac{1}{2}$

Slower $\text{♩} = 84$
(Enter drums)

A5 Am G Dm7

w/distortion $\frac{1}{4}$

(* Arranged throughout for one gtr.)

Verse 1:
A5 Am

There's a lit - tle note be -

clean tone

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G/D Dm7 A5 Am G/D Dm7

side this emp - ty bed. — I hear the back - door slam 'n' ba - by you're on your way.

let ring

G F G

You know I cried a thou - sand times be - fore you left. — You say that this is it, — but

F E A5 A/C#

ba - by can you wait? — You take your love an' go —

clean
divisi
w/distortion
let ring throughout

D E A A/C# D E

— far a - way. — But I'll be miss - ing you — ev - 'ry day, — 'cause it's

Chorus
F#m

o - ver, an' there's noth - ing I can do, when it's
(Bkgd. voc.) O, o, o, o - ver.

A.H.-----

o - ver O, o, o, an' I'm still in love with you... O - ver, o - ver,

-----4 P.M.-----4 P.M.

o - ver but I love you girl an' I want you back a - gain.

D Bm B5 (Bm) D E5 A5 Am

*Staccato (•) notes indicate P.M.

Yes I do.

G Dm7 A5 Am G Dm7

A5 Am G Dm7 A5 Am

This house is lone - ly an' cold with - out you here. I wish the pain in - side my

clean tone *let ring*

G Dm7 G F

heart would dis - ap - pear. I know that I was wrong - to treat you like I did.

let ring

G F E A5 A/C#

But don't you think our love de - serves a sec - ond chance. When all the love is gone

mf *let ring throughout*

D5 E A5 A/C# D5 E

from your heart, an' ev - 'ry - thing we had falls a - part, then it's

Chorus
F#m E5 F#m D D5 E5

O - ver, O, o, an' there's noth - ing I can do, 'cause it's
O, o, ver,

*(scoop w/vib. bar)

P.M.-----

F#m E5 F#m D5 D E F#m E

o - ver (Bkgd. voc.) O, o, but I'm still in love with you. O, o - ver. O - ver, o - ver,

D Bm B5 A5 D E5 A5 E5

o - ver, but I love you girl an' I want you back a - gain.

1/4 1/4

Bridge
C G Am F

Tears are fall - in' from my eyes as I cry.

C G Am F C G

I on-ly wish_ that you were here._ (Bkgd. voc.) Wish you_ were here. If on - ly you had told_ me, if

V G

B G

Guitar

Chords: Bm, G/D, C, F

Vocal

on - ly I had known;_ may - be you would still_ be sleep - in' in my_ arms.

[illegible]

F5 Dm G
 (8va) loco
 F5 F F5 G C G/B Am G F (G)
 G A5 G/B
 Won't you let me know, -
 P.M.
 (16)

The sheet music is arranged in three systems. The first system includes a treble staff with a melody line and a bass staff with a bass line. The second system continues the melody and bass line, with a 'loco' section. The third system includes a treble staff with a melody line and a bass staff with a bass line. The piece ends with a double bar line and a final measure marked (16).

C5 A/C# D(m)5 B/D# E5

— a yeah!_ Won't you let it show. _ If it's

4

Chorus

F#5 F#m E5 D D5 E5

O - ver, an' there's noth - in' I can do. 'Cause it's
(Bkgd. voc.) O, o,

P.M.-----

T	11	11	11	10	10	9	9	9	7	7	7	9	9	9
A	11	11	11	11	9	9	9	11	7	7	7	9	9	9
B	9	9	9	7	7	7	9	9	5	5	5	9	7	7

o - ver, O, oh, an' I'm still in love with you. But you say it's ver.

The musical score is for the hymn "Over the Mountains and Through the Woods". It is written for a four-part choir (Soprano, Alto, Tenor, Bass) and includes a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "o - ver, o - ver, o - ver, but I". The guitar part features a melody in the treble clef and a bass line in the bass clef, with various fret numbers indicated below the staff.

D5 E5 F#5 F#m E5 F#m D

like you girl an' I want_ you. But it's o - ver O, o, now there's_

mf

D5 E5 F#m E5 F#m D

noth - in' I can do. ver. When it's o - ver O, o, don't you

P.M.-----4

know I'm still in love with you. O - ver, it's al - most,
o - ver, o - ver,

P.M.-----

o - ver, — but I like you girl an' I want you back a -

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line. The second measure contains a repeat sign and a key signature change to one flat (Bb).

A5 Am G Dm7 A5 Am

gain. Back a - gain. _____

rake

G Dm7 A5 Am

Back a - gain. _____

G Dm7 (G5) A5 Am

Oo, — back a - gain. —

8va

17 15 17 15 15 20 20 19 17 19 20 19 17 19 17 A.H. 20 20 17 19 19 17 17

1 1 1/2

G Dm7 Rubato A5 Fade out

Can't you see I want you back a - gain. —

rit...

(8va)

A.H.-----

w/feed-back

17 19 20 17 17 19 19 17 19 17 19 16 17 14 16 12 14 10

OUT WITH THE BOYS

Words and Music by
VITO BRATTA and MIKE TRAMP

Moderately fast $\text{♩} = 146$
N.C.
Gtrs. I/II w/distortion

1. *f* (semi- A.H. throughout)

2. Verse A E5

I've_ been look - in',_ John - ny, I've been look - in' for you._

Gtr. I

Gtr. II Rhythm Fig. 1

Bm A E

An' I know_ that you're out_ there do - in' what you should -n't do._

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End Rhy. Fig. 1

N.C. A E

I've been call-in', John - ny, I've been call-in' for you..

N.C. Bm A E

Well, the streets_ did - n't_ an - swer me__'cause they know that you're_

semi-A.H. throughout...

N.C. D5 C#m7

through. I still re - call the night when you al - most took your life, -

Gtr. I & II

let ring

*Gtr. II

P.M.

N.C. E5 D5 E5

and we all were stay - in' up all night to be right by your side. When we were

partial P.M. throughout. P.M.---4 P.M.---4 P.M.---4 P.M.---4

*Gtr. I

Chorus A(5) C#m(5) D5 E5 D5

out with the boys. When we were

D.S. 2nd x-(Yeah)

*On D.S. only

C#m F#(5) To Coda E5 1.

out to make some noise. Yeah, we were

P.M.-----4

2. Verse
A

I was search-in', John - ny, I was search-in' through_ town, an' I_ heard_

with Rhythm Fig. 1

Bm A E N.C.

_ that some_ one saw_ you ly - in' a - round._

A E N.C.

I was run - nin', John - ny I was run - nin' out_ of time,_ when I sud -

Gtrs. I & II

Bm A E N.C.

den-ly found_ you beat_ up_ 'n' fall - ing a - part._

D5 C#5 C#m7

I thought a - bout the days when we were young and wild, and ev -

P.M.----4 let ring-----4

N.C. E5 D5 C#5 N.C.(E)

'ry girl out on the streets would turn when we walked by. When we were

P.M.-----4 P.M.----4 P.M.----4

A(5) C#m(5) D5 E5 D5

out with the boys. When we were

C#m F#5 E5 1.

out to make some noise. Yeah, we were

P.M.-----4

2. N.C. Gtr. I

Guitar solo

E5 F#5 E5 F5

Gtr. II

(dig in)

F#5 F5 E5 F5 F#5 F5 E5 F5

semi-harm.

6 6

7 7

*(Glide up & down G string w/slide of right-hand (lightly touching it) as left hand pulls off and hammers-on.)

A5 Bb5 B Bb5 A5 Bb5 B5 Bb5 A5 Bb5 B5

A.H. 4

A.H.

A.H. 4

A5 C#5 B5 A5

6 5 3 3 6 6 6 4 4 2 2 0 0

14 9 12 14 11 9 11 14 8 9 14 12 11 9 11 13 12 11 9 11

G#5 N.C.

Wow!

steady gliss.

semi- A.H. --- 4

8va

loco

16 16 16 16 16 16 19 19 19 19 19 19 21 21 21 21 21 21 24 24 24 24

(Bass arranged for guitar)

0 4 4 0 0 0 1 2 0 2 0 3 4 2 0

Gr. IV

2 0 2 0 3 4 0 2 0 2 0 3 4 2 0 2 0 2 0 3 4 0 2

Musical score for "N.C." (No Chords). The score is written on a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of four measures, each containing a whole rest, followed by a final measure with a half note G#4 and a half note F#4. The bass staff is empty, with the letters "T", "A", and "B" written vertically on the left side of the first measure.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth notes, with some measures containing beamed eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth notes, with some measures containing beamed eighth notes. The lyrics "The Rose Tree" are written below the bass staff.

(delay w/panning)

(delay w/panning)

C#5 C#m7

If I could make_ a wish_ I'd take_ you back_ in time, _

P.M.----+ let ring

D5 E5 D.S. al Coda

an' we could be the way we were. When we were

divisi

Coda N.C. A5 C#5

Yeah, we were out with the boys. with the boys.

(Bkgd. voc.) Out

D5 E5 D5 C#m E5

John - ny, John - ny the streets are call - in' your name. Out

F#(5) E5 A5

to make some noise. Oh, John - ny, I miss you, gosh, my friend. Out

C#5 D5 E5 D5

with the boys. Oh, how I'm with the boys.

P.M.-----4

C#m E5 (F#5) (E5)

Out to make some noise Oh,

P.M.-----4

Outro N.C.

so long my friend.

semi-A.H.

F#5

BLUE MONDAY

Music by
VITO BRATTA and MIKE TRAMP

Slow Blues ♩ = 50

Gtr. Am Dm

mf w/thumb *mp* rake

Am Dm

Am loco

8va

E Dm Dm

(reverse rake)

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The musical score for guitar consists of two staves. The top staff is a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It features a melody with chords Am and Dm, and a 'rake' technique. The bottom staff is a bass clef staff showing the fretboard diagram for the left hand, with numbers 1 through 13 and a 3/4 measure.

[illegible]

The image shows a musical score for the piece "The Wind" by John Williams. It features two staves: a piano (p) staff in treble clef and a double bass (b) staff in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a triplet of eighth notes, a slur over a group of notes, and a "loco" marking. The double bass part includes a triplet of eighth notes, a "dig-in" marking, and a "3" marking. The score is written for a piano and a double bass.

The musical score for "Semi A.H." is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a tempo marking of "semi A.H." below it. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A "3" indicates a triplet. The second system continues the melody, also on a single staff, with a key signature change to one flat (Bb) indicated by a "Bb" symbol. The notation continues with similar rhythmic patterns and a "3" indicating a triplet. The score is written in a clear, professional style with standard musical notation.

Gtr. II

mp

The musical score for guitar II consists of a single melodic line on a treble clef staff. The tempo/mood is marked *mp*. The melody begins with a series of eighth-note chords, followed by a more complex figure with sixteenth notes and a half note. The fretboard diagram below shows the corresponding fingerings for the left hand, with strings 1-6 and frets 1-5 indicated.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The melody is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The accompaniment is written on a four-staff system, with the top staff in treble clef and the bottom three staves in bass clef. The bottom three staves are labeled T, A, and B, representing the Tenor, Alto, and Bass voices respectively. The melody features a mix of eighth and sixteenth notes, often beamed together. The accompaniment consists of simple chords and single notes, with some fingerings indicated by numbers 1-3.

8va----- loco Dm G

17 19 17 17 9 9 10 10 12 12 19 5 5 7 5 8 8 8 8 1 0 5 5

7 7 8 8 10 10

5 5 5 5 5 (5) 5 0 3 2 2 0 0 7 3 3 3 3 4 5 3

C Em F

3 3 3 1 5 7 0 0 5 7 5

5 5 5 5 0 0 0 0 1 1 1 1 2 2

5 5 5 5 2 2 2 2 3 3 3 3 1 1 1 1

G F E Am

3 1 1 1 w/thumb

8 10 6 10 10 (10) 3 5 6 6 7 7 7 7 5 7 7 7 5 7

3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1

3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1

5 5 5 5 1 1 1 1 1 1 1 1 1 1 1 1

mp

